

N. Rimsky-Korsakow.

„Le coq d'or“

Conte-fable

Opéra en 3 actes

(d'après Pouchkine)

Introduction

et

Cortège de nocces

Edition de concert

Partition d'orchestre. . . . 3 Rb.

Parties d'orchestre. . . . 6 „

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pour orchestre seul.

Pour Piano seul. . . . —

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1896

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Musical russe et du Conservatoire à Moscou.

MOSCOU,

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LEIPZIG,

Thalstrasse, 19.

St.-Petersbourg, chez I. Jurgenson. | Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

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Н. Римскій-Корсаковъ.

„Золотой пѣтушокъ“

Небылица въ лицахъ

Опера въ 3^х дѣйствіяхъ

(по Пушкину)

Введеніе



Свадебное шествіе

ДЛЯ КОНЦЕРТНАГО ИСПОЛНЕНІЯ

ОДНИМЪ ОРКЕСТРОМЪ.

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Оркестровые голоса. 6 „
Дубликаты. . . по 30 к.

Переложеніе
для фортепіано въ 2 руки. — — —

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Высшая награда:  и Золотая медаль.
1896

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Музыкальнаго Общества и Консерваторіи въ Москвѣ.

МОСКВА,

ЛЕЙПЦИГЪ,

Неглинный проездъ, 14. * Тальштрассе, 19.

С.-Петербургъ, у П. Юргенсона. | Варшава, у Э. Венде и К^о.

Кіевъ, у Л. Илзиковскаго.

СПЕЦ

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ПРОГРАММА.

ЗОЛОТОЙ ПЪТУШОКЪ,

НЕБЫЛИЦА ВЪ ЛИЦАХЪ.

А. Введение.

Золотой пѣтушокъ.

Ки-ри-ки! ки-ри-ку-ку!
Царствуй, лежѣ на боку.

Шемаханская царица.

.....Доѣдешъ до востока,—
Тутъ и есть моя страна,
Пестрымъ маревомъ видна.

Звѣздочетъ (зрителямъ).

Здѣсь предъ вами старой сказки
Оживутъ смѣшныя маски.

Золотой пѣтушокъ.

Ки-ри-ки! ки-ри-ку-ку!
Берегись, будь на чеку!

В. Свадебное шествіе царя Додона

(изъ 3-го дѣйствія).

Слышны звуки трубъ. Начинается торжественный ходъ мимо дворца. Сперва идутъ и ѣдутъ царевы ратники съ важно надутыми лицами, затѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованная съ востока сказка. Тутъ есть и великаны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатые люди, люди съ песьими головами, арапы, арапчата, рабыни закрытыя покрываломъ съ ларцами и драгоценною посудой. Подъ конецъ вѣзжаетъ золотая колесница съ царемъ и царицею. Народъ зашевелился, запрыгаль, завертѣлся и радостно грянулъ привѣтствіе.

PROGRAMME.

LE COQ D'OR,

CONTE-FABLE.

А. Introduction

Le coq d'or.

Co-co-ri! Co-co-ri-co!
Règne couché sur le dos!

La Reine de Chémakhâ.

....Tu iras vers l'Orient:
Là, tu verras mon royaume
Comme un mirage riant.

L'Astrologue (aux spectateurs).

D'un vieux conte tous les masques
Revivront, joyeux, fantasques.

Le coq d'or.

Co-co-ri! Co-co-ri-cou!
Ouvrez l'oeil et garde à vous!

В. Cortège de noces du roi Dodôn.

(3-me acte).

Des trompettes sonnent; le cortège triomphal défile devant le palais. D'abord, les miliciens du roi, avec des airs importants et fanfarons, puis la suite de la reine de Chémakhâ, bariolée et bizarre, comme sortie d'un conte oriental. Il y a des personnages qui n'ont qu'un oeil au front; d'autres ont des cornes, d'autres des têtes de chien. Géants, nains, éthiopiens grands et petits, esclaves voilées portant des cassettes et des vaisseaux précieux. Enfin paraissent, sur un char doré, le roi et la reine: le peuple se trémousse et pousse des cris d'allégresse.

NB. Въ „Свадебномъ шествіи“, при концертномъ исполненіи голоса хора слѣдуетъ пропускать.
NB. Quand le „Cortège de noces“ est exécuté dans un concert, les parties de choeur doivent être omises.

Золотой пѣтушокъ.

Небылица въ лицахъ.

Музыка

Н. РИМСКАГО-КОРСАКОВА.

Le coq d'or.

Conte-fable.

Musique de

N. RIMSKY-KORSAKOW.

ВВЕДЕНИЕ. A. INTRODUCTION.

Allegro. ♩ = 120. Lento. ♩ = 60.

Flauto piccolo. 2 Flauti. 2 Oboi. Corno inglese. 2 Clarinetti in B. Clarinetto basso in B. 2 Fagotti. Contrafagotto. 4 Corni in F. 2 Trombe in C. (Poi Tromba contralta in F.) 3 Tromboni e Tuba tacent al 8. Timpani. Piatti. Campanelli. Celeste. 2 Arpe. Violini I. (16-12). Violini II. (14-10). Viole. (12-8). Violoncelli. (10-6). C.-bassi. (8-4).

sostenuto e marcato
a 2 *ff* *dim. assai* *pp*
con sord. a 2 *ff* *sostenuto e marcato* *dim. assai* *mor.*
con sord. *p* *dimin. poco* *pp*

Allegro. ♩ = 120. Lento. ♩ = 60.

[illegible]

FL. piece.

Fl. *pp* *mor.*

Ob. *pp* *mor.*

C. ingl. *pp* *mor.*

Clar. bas. *pp* *mor.*

Clar. I. in A, (Clar. II. sempre in B.)

Clar. basso in A.

Piatti. *pp* *mor.*

Celeste *pp* *mor.*

Arpe. *pp* *mor.*

V. div. *ppp* *mor.*

ppp *mor.*

ppp *mor.*

ppp *mor.*

ppp *mor.*

F. L. piece.

Fl. *p dolce*

Ob. I. *p*

C. ingl. *dim.*

Clar. I. (A) *p*

Clar. bas. (A) *p dolce*

Fag. *p*

Arpe. *p*

un. *p*

un. *p*

un. *p*

div. *p*

espres.

espres.

espres.

espres.

Cis. Des. E. F. es

G. Ais. B.

3

Fl.picc. *pp dolceissimo*

Fl. I. *pp dolceissimo*

Ob. *pp dolceissimo*

C. ingl.

Clar. I. (A)

Clar. II. (A)

Clar. bas. (A) *ppp*

Fag. *ppp*

C. fag. *ppp*

Corni

Tr-be

Piatti. *tr pp*

Arpe. *glissando pp* (simile)

unis. pizz. *pp*

pizz. *pp*

pizz. *pp*

3

Fl.picc. in tempo

5 Moderato assai. ♩ = 80.

Fl.

Ob.

C.ingl.

Clar. (A)
a 2

Clar. bas. (A)

Fag.

C.fag.

Corni.

Tr-be.

Campan.

Arpe.

in tempo

senza sord.

senza sord.

unis.
senza sord.

div. senza sord.

in tempo

Moderato assai. ♩ = 80.

5 Moderato assai. ♩ = 80.

Fl.picc. riten.poco 6

Fl. I.

Ob. I.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

Corni.

Tr-be.

Campan.

Arpe.

arco

unis.

riten.poco 6

a tempo

Fl. picc. *p*

Fl. *p*

Ob. I. *p*

Clar. *p*

Corni. *p*

Arpe. *mp*

pizz. *mp*

a tempo

pp

pizz.

pizz.

p

Fl. picc.

Fl. *pp*

Ob. I.

Cor. ingl.

Clar. *pp*

Fag. *pp*

Corni. *pp*

Campan.

Arpe. *p*

arco

p cantabile

p cantabile

arco

arco

p

Fl. piece.

Fl. I. *pp*

Ob. *I.* *p cresc.* *pp*

C. ingl. *p cresc.* *pp*

Clar. *p dim.* *pp*

Clar. bas.

Fag. *p dim.* *pp*

C. fag. *cresc. poco* *p dim.* *pp*

Corni. *cresc. poco* *III.* *sf*

Tr. be. *cresc. poco* *sf*

Campan.

Arpe.

cresc. *dim.* *dolce*

cresc. *dim.* *dolce*

cresc. *p* *pp*

cresc. *pp*

cresc. *pp*

7^b stringendo

Fl. picc. *cresc.*

Fl. a 2 *p cresc.*

Ob. *a 2 mf*

C. ingl. *p cresc.*

Clar. (B) *a 2 mf cresc.*

Clar. bas. (B) *mf cresc.*

Fag. *cresc.*

C. fag. *mf cresc.*

Cor. *p cresc.*

Tr-be. I. II. *p cresc.*

Tr-ba III e-alta in F.

Tr-boni.

e Tuba. *p cresc.*

Timp. *p cresc.*

Triangolo.

Tamburo.

cresc.

cresc.

cresc.

cresc.

cresc.

7^b stringendo

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

I. II. III.

Cor. IV.

Tr-be. a 2
con sord. *ff*
Tr-ba III c-alta in F.

Tr-boni

Tuba.

Timp.

Triangolo.

Tamburo.

mf Piatti.

Cassa.

Allegro.

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f div.

Allegro. ♩ = 120.

Fl. *picc.*

Fl.

Ob.

ff C. ingl.

ff Clar. (B)

ff Clar. bas. (B)

ff Fag.

ff C. fag.

ff I. II.

ff Cor.

ff Tr. be.

ff Tr. ba III.

ff Tr. boni.

ff Tuba.

ff Timp.

ff Trian.

Tamb.

Piatti (Modo ordinario.)

ff Cassa

fff

fff

fff

fff unis.

fff

a 2

a 2

СВАДЕБНОЕ ШЕСТВИЕ. В. CORTÈGE DE NOCES.

227 Allegro alla marcia. ♩ = 120. (*l'istesso tempo*)

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C.

Tromba c-alta in F.

Tromboni e Tuba.

Timpani.

Triangolo.

Tamburo.

Piatti.

Cassa.

Violini I.

Violini II.

Viole.

Violoncelli.

C-bassi.

За кулисами (вдали) (*dans les coulisses, de loin*)

Въ оркестръ. (*à l'orchestre*)

Слышны звуки трубъ.

227 Allegro alla marcia. ♩ = 120. (*l'istesso tempo*)

32402^a

Fl.
Ob.
Fag.
Cor. I. II.
Tr. bc I. II.
Timp.

C. ingl.
Clar. (B)
Fag.
Cor. mf
Timp.

pizz.
arco
pizz.
arco
div.
unis.
div.
Timp.

Fl. picc. 228

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

32402^a 228

Detailed description of the musical score: The score is for measures 228-231. The key signature has one sharp (F#). The time signature is 4/4. The woodwinds (Fl. picc., Fl., Ob., C. ingl., Clar. (B), Cl. bas. (B), Fag., C. fag.) and strings (Corni., Tr. be., Tr. boni, e Tuba., Timp., Triang., Tamb., Piatti., Cassa.) are all present. The woodwinds and strings play various melodic and harmonic lines, often with crescendos and sf (sforzando) markings. The percussion (Timp., Triang., Tamb., Piatti., Cassa.) provides rhythmic support. The score is written for a full symphony orchestra.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. b. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

I. II. III.

За кулисами (ближе)
(dans les coulisses, de plus près)

Начинается торжественный ходъ мимо дворца. Сперва идутъ и ѣдутъ царицы ратники съ важно надутыми лицами, за

tr

pizz.

pizz.

mf

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

Cornl.

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

(Переходить в оркестр)
(revient à l'orchestre)

тѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованныя съ востока сказки. Тутъ есть и вели-

arco

pizz.

arco

pizz.

mf

Fl.picc.

Fl.

Ob.

C.ingl.

Clar./B

Cl.bas./B

Fag.

C.fag.

Corni.

Tr.be.

Tr.boni

e Tuba.

Timp.

Triang.

Tamb.

f

a2

marcato

mf

закрѣтыя покрываломъ, съ ларцами и драгоцѣнною посудою. Любопытный блескъ шествія разсѣялъ на время тя-

pizz.

pizz.

f

Fl. picc.

Fl.

Ob.

Cingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

желое ожиданіе. Всѣ развеселились, какъ дѣти.

pizz.

pizz.

arco

arco

f

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni

Tr. ba III.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Sopr.

Alti.

Ten.

Bas.

(свита царицы.)

230

simile

simile

simile

Между собой.

Глянь - те, брат - цы,

Fl.picc.

231

Fl.

Ob.

C.ingl.

Clar.B)

Cl.bas(B)

Fag.

C.fag.

Corni.

Tr-ba III.

Tr-boni

I. II. a2

e Tuba.

Timp.

Sopr.

Alti.

Ten.

Bas.

Что за людѣ!

Нѣтъ ка - рихъ на свѣ - тѣ

arco div.

arco div.

231

Fl.picc.

Fl.

Ob.

C.ingl.

Clar.(B)

Cl.bas.(B)

Fag.

C.fag.

Corni.

Tr-ba III.

Tr-boni I II. (div. ad libit.)

Tr-bone III e Tuba.

Timp.

Sopr.

Alti.

Ten.

чудъ!

Хоть бы э-ти: ви-домъ ди-ки.

Bas.

unis. pizz.

pizz.

pizz.

pizz.

pizz.

arco

div. $\frac{2}{2}$

arco

arco

arco

arco

a 2
 a 2
 f
 I. II. (Въ оркестрѣ.)
 Tr-be.
 III.
 I. II. (div. ad lib.)
 tr
 Ten.
 Bas.
 То - ло - го - бы, чер - но -
 unis. pizz.
 pizz.
 pizz.
 pizz.
 arco
 arco
 arco
 f

a 2
 p
 a 2
 p
 I
 p
 Cor. III
 p
 Triang. p
 Sopr.
 Ten.
 ли - ки.
 (Пыжики.)
 pizz.
 p
 pizz.
 p
 pizz.
 p
 mf
 Вотъ и пыжикъ!
 Не о-динъ.
 Песь - и
 arco
 arco
 arco
 cresc.
 arco
 cresc.

Musical score for page 29, featuring multiple staves for instruments and voices. The score includes dynamic markings like *f*, *f simile*, *mf*, and *arco*. It also contains vocal parts with lyrics in Russian and Italian, and a section for *Piatti e Cassa.*

The score is organized into systems. The first system includes staves for woodwinds, strings, and a section for *Piatti e Cassa.* The second system includes staves for woodwinds, strings, and a section for *Ten.* and *Bas.* The third system includes staves for woodwinds, strings, and a section for *(Исполняют.)* and *Ис - по -*.

The lyrics for the vocal parts are:

Ten. *гла-вы!*
 Bas. *Ис - по -*

The section for *(Исполняют.)* and *Ис - по -* includes staves for woodwinds, strings, and a section for *arco*.

Cor.

Tr-be.

Piatti
e Cassa.

Ten.

Bas.

Гдѣ та-кі-е у-ро-
ли-и!

I. II.

III. IV.

Musical score for a symphony orchestra and vocal soloist. The score is written for 11 staves. The top staves (1-5) are for woodwinds and strings. The middle staves (6-8) are for brass and percussion. The bottom staves (9-11) are for the vocal soloist and piano. The music is in 2/4 time and features a complex harmonic structure with many accidentals. The vocal soloist part includes the lyrics "ди-лись?" and "Хоть бы ночью не при."

Piatti
 e Cassa.

Aiti. *f*

Ten.
 ди-лись?

Хоть бы ночью не при.

Musical score for measures 238-242. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Triangle, Tambourine, Cymbals, Castanets, Cassa). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *f*, *mf*, and *p cresc.*. A section of the score is marked *a 2*.

Triang. *tr*
Tamb. *f*
Piatti. *p cresc.*
Cassa.

Musical score for measures 243-247. This section includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts. The vocal parts have lyrics in Russian: "снились!". The instrumental parts continue with complex rhythmic patterns and dynamic markings like *f*, *ff*, and *div.*. The score is marked *f* *détaché* and *f* *(détaché)*.

This page of musical notation is for a large ensemble, featuring multiple staves for woodwinds, strings, and percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The percussion section includes staves for:

- Triang.
- Tamb.
- Piatti.
- Cassa.

The woodwind section includes staves for:

- Flute (a 2)
- Oboe (a 2)
- Bassoon (a 2)
- Clarinet (a 2)

The string section includes staves for:

- Violin I
- Violin II
- Viola
- Cello
- Bass

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 33 in the top right corner.

This page of musical notation is a score for a symphony, likely for a string ensemble. It features multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a standard musical score format, with staves grouped together. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *marc.* (marcato). The notation is arranged in a standard musical score format, with staves grouped together. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *marc.* (marcato). The notation is arranged in a standard musical score format, with staves grouped together. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *marc.* (marcato).

234

The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The dynamic markings include *ff* (fortissimo) and *f* (forte). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is arranged in a standard musical format, with the staves grouped together and the measures aligned horizontally. The score is written in a clear and legible style, with a focus on the musical notation itself.

234

This page of musical notation is for a 12-part ensemble, likely a string quartet and woodwind quintet. The score is organized into four systems, each containing three staves. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes many slurs, ties, and dynamic markings, indicating a highly technical and expressive piece. The first system begins with a treble clef and a key signature of one sharp. The second system introduces a new key signature of two sharps (F# and C#). The third system continues the complex rhythmic patterns. The fourth system concludes the page with a final cadence. The notation is dense and detailed, with many notes and rests, suggesting a fast and intricate piece of music.

235

(Въѣзжаетъ золотая колесница съ царемъ и царицею.)

235